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EXHIBITION CALENDAR FOR ARTISTS.

PHILA. WATER COLOR CLUB, Penna. Academy Fine Arts, Phila., Pa.
Tenth Annual Exhibition.
Opening of Exhibition.....Nov. 10

PENNA. SOC. OF MINIATURE PAINTERS, Penna. Academy Fine Arts, Phila., Pa.
Eleventh Annual Exhibition.
Opening of Exhibition.....Nov. 10

CORCORAN GALLERY OF ART, Washington, D. C.
Fourth Biennial Exhibition of Contemporary American Paintings.
Exhibits received at the gallery on or before.....Nov. 27

NATIONAL ACADEMY OF DESIGN, 215 West 57 St.
Winter Exhibition.
Exhibits received.....Nov. 25-26

WITH THE ARTISTS

Mr. and Mrs. John W. Alexander celebrated their Silver Wedding anniversary on Nov. 2.

Mr. and Mrs. Harry Watrous spent their Summer at their home at Lake George. Mr. Watrous is at work in his Sherwood studio, and Mrs. Watrous is settled in the Gainsborough.

Mrs. Bolton Brown, who has for several seasons had charge of the business side of her husband's New York studio, is now in Paris upon the same interests. She is the guest of the well-known art writer, Madame Amelia von Ende.

Elmer W. Schofield arrived last week from St. Ives, England, where he spent the Summer. He intends to remain permanently in this city.

Bruce Crane spent the summer at Newport, Vt. He has returned to his Winter studio in Bronx Park, where he is settled for the season.

A decorative panel, "The Sun Angel," by William L. Harris, was placed in the Paulists Church on West 59 St. last week.

H. Ledyard Towle, after a most successful Summer, during which he held an exhibition of portraits at the Larchmont Yacht Club, has moved to his new quarters in the Chesterwood Studios, 12 West 8 St., where he is engaged on several commissions.

Elizabeth R. Finley was married to Mr. E. R. Thomas, by a retired Baptist minister, now a carpenter by trade, in Newport, R. I., last Tuesday.

Edward P. Sperry is painting six large decorations for the new Hotel McAlpin. Several of the panels contain a number of figures, and the whole work is of unusual importance.

Roswell M. Shurtleff returned last week from his home in Keene Valley, N. Y., to his winter studio, 350 West 55 St., where he is settled for the season. He did some excellent work during the summer and autumn and had a satisfying summer in every way. Little can be said of his well known charming wood interiors which he always paints with so much sympathy, but this year's work seems to go ahead of any previous seasons.

John M. Jehu recently completed a bronze portrait of the Rev. Paul Dresser and one of Mrs. Martin E. Strauss and daughter. Other recent works by this sculptor are two medals for Columbia College, one for "Excellence in Modern History," and the other for "Proficiency in Laws of Contracts." Also he has modeled portraits of Mr. Alfred Michaelis and Dr. Reintaler. At his studio, 154 West 55 St. he is now at work upon a series of original book ends.

Bolton and Francis Jones have returned from their South Egremont studio and are settled for the Winter at their studio in the Atelier Building.

Elsie Southwick has been in Indianapolis, Ind., for some time past, where she has had several portrait commissions. She held an exhibition of her work at the John Herron Institute there, and a reception was given her which was well attended. Mr. F. A. Whiting, the Director, was charmed with her work.

examples of many of the Chicago artists, Irvine, Peyraud, Betts, Clarkson, Stacey, Juergens, Dahlgreen, attract the attention of an easterner and impress him with the importance of the work actually being done in the stock-yards city.

The Sculptures.

The sculptures are not important. The impressive copy of the Lincoln of Daniel C. French, installed at Lincoln, Neb., stands at the top of the stairs, but it is the only large piece in the collection. The second circulating exhibition of small bronzes which opens this year in Chicago is well installed in the large room 50 and the hall without. Life size portrait busts were excluded and medals and plaques were omitted because of a special exhibition which is projected in the East in January. The exhibition of small bronzes is not a real part of the general exhibition although it runs with it, and the two are catalogued under one cover.

Benson's portrait, "My Daughter," is a real portrait, with life, soul and likeness. The painting has already attracted so much attention that it is in-



JOYOUS YOUTH,

By Max Bohm.

In Annual Autumn Exhibition, Art Institute, Chicago.

CHICAGO.

Annual Institute Autumn Show.

The twenty-fifth annual exhibition of oils opened with a large reception at the Art Institute on Tuesday afternoon. The hanging is good and nine galleries are filled. In the large important rooms one row of paintings only is hung.

Fifty of the paintings were selected by Miss Sara Hallowell, from works of American artists residing in Paris and vicinity. Mr. Francis C. Jones and a representative from the Art Institute staff selected about 178 paintings from American studios and exhibitions, while the jury, which met in Chicago, accepted about 81 paintings and 10 sculptures from the five hundred entries. Works were received from Maine to California. The jury included the veteran Chase and the youthful Garber and J. DeCamp, J. F. Murphy, H. M. Walcott, G. A. Ganiere, F. C. Hibbard, F. C. Bartlett and F. G. Logan.

There are so many good paintings in the exhibition that it is unjust to many artists to mention only a few at this writing. Ten paintings from the Paris consignment, it would seem, could have been omitted with profit to the exhibition, but one is surprised at the importance of the Chicago contribution. The

timated that certain museums are viewing it with an anxious eye. Benson has seemed to strike the inner harmony of the mind of his subject. J. A. Weir's "The Plaza, Nocturne," is one of those delicate, refined, quiet canvases that suffers or is greatly benefited by hanging. Fortunately the hanging committee has placed it to advantage where it appears at its best.

The Eagle's Nest Camp of Oregon, Ill., has itself well represented in the "Nouvart Dzeron," by Ralph Clarkson. Miss Dzeron is a young Bulgarian woman who is a student of the artist, and while at the summer camp this portrait was successfully painted. It is unquestionably Clarkson's greatest effort.

"The Brook," by Philip Little, is most spontaneous and fresh in color. It is far superior to his "Sunset, coast of Mass." "The Brook" is rich and heavy in color. It truly is impressionistic, but is not crude and painful as many paintings of this technique.

Wilson Irvine, of Chicago, has also outdone himself. Six of his paintings somehow got past the critical jury. Irvine seems to have found his own art, although these paintings remind one somewhat of Hassam. Chicago can be proud of his success. He is a man with a future.

Attention Artists!!

ARTISTS who have not sent in b'anks and contributions to the *Annual Thumb Box Exhibition* will please do so not later than Nov. 14.

LOUIS KATZ ART GALLERIES, Inc.
103 West 74th St., New York

Two successful and masterly portraits in Room 30 come from the brush of Louis Betts of Chicago. Mr. Betts has just closed a "one-man" exhibition in Chicago of 15 portraits painted within the last eight months. The portrait of Mr. Logan, one of the Vice-Presidents of the Art Institute, is an absolute likeness. That of Dr. Emil G. Hirsch, of national fame, is more sketchy, but depicts perfectly the character of the renowned Jewish Rabbi.

Daniel Garber comes with a new picture, although it has been seen in one or two exhibitions. It differs from his "Hills of Byram" and "Towering Trees," both owned by the Institute, was painted outdoors in the spring and suggests to an onlooker that if Mr. Garber had not finished the painting upon the day of its completion the buds would have spoiled his whole theme.

Chicago is happy over the possession of another successful painter, whose paintings in the exhibition show unusual refinement. Frank C. Peyraud is represented by two paintings, the better of which is probably "Summer Evening." The other painting of Mr. Peyraud is wonderful in its heavy November sky effect.

The portrait of Prof. T. S., by Emil R. Zettler, is well executed in blue-gray marble, much used by the French.

One of the Paris men has also surpassed himself, Karl A. Buehr. He has, however, come under the influence of Miller and Frieske. The painting of J. C. Johansen, "Woodland Pool," is excellent. The two figures compose together handsomely.

MacCameron's "Waiting for the Doctor" is characteristic. While it is well painted, one cannot help feeling that it would not detract from the picture if a little beauty were injected into some of the faces. When a whole family is on the verge of a collapse it gives a feeling of revolt, which is no doubt the actual impression that the artist is trying to make.

Sargent's "Fountain," is loaned by Mr. Martin A. Ryerson.

Van der Weyden's "The Vikings" is very interesting in subject, but does not appear to be up to his usual standard.

The "Surf and Fog, Mohegan," represents F. J. Waugh at his best. Waugh has the faculty of getting fight into the waves.

The prize pictures are as follows: Palmer prize gold medal, Benson's "Portrait of My Daughter," Harris silver medal, J. A. Weir's "Plaza, from My Studio Window," Harris bronze medal, T. J. Waugh's "Surf." Cahn prize, Irvine's "Early Autumn." Honorable mention to Zettler's "Professor L.," Peyraud's "Summer Evening, Little's Brook," and to Beal's "Puff of Smoke." The friends of American Art purchased Clarkson's "Zeron."

BOOK REVIEW.

"MORNINGS WITH MASTERS OF ART," by H. H. Powers. 8vo. The Mac-Millan Co., N. Y. Price, \$2.00 net.

This volume of Mr. Powers, containing some 450 pages, is intended to stimulate the amateur's healthy interest in the art of the Italian Masters of the Christian era. The author's style is clear and flowing, and singularly free from technicalities. The volume is carefully printed on rich paper, and is profusely and beautifully illustrated.